

# Introduction to Part Two

Part Two includes shorter pieces that provide practical illustrations of performing and visual arts pedagogies in action. From course-design considerations, to the application of art-inspired pedagogical visions in the classroom, to the assessment of student performances, the authors in Part Two collectively dance (and sing, act, design, and visualize) attitudes and actions well-worth the price of admission.

## Design and Visualize

Ontario College of Art and Design University's Writing and Learning Centre was assigned the task of assisting students in building the skills required to meet the challenges of academic life. For **Chapter 7**, "Insights from Art and Design Writing Workshops," Rebecca Diederichs and Carianne Leung selected the first-year research essay, a required assignment that is part a mandatory first-year art and design history course, as a site for offering support. The authors offer a vivid enactment of a studio workshop, wherein they introduced students to learning and writing strategies to address the learning objectives of that essay. In the last two years of program delivery, the design and pedagogy of the workshop have developed beyond meeting the criteria of the assignment to facilitating students' thinking and critique of authorial intention, context, perception, and reception in ways that are intended to help them reflect upon their processes of writing and studio practice and extending towards the broader art and design community beyond the university. The authors describe the genealogy of this process through discussing the insights gathered from the Writing and Learning staff, faculty and student participants through the delivery of the workshops.

In **Chapter 8**, "Writing as Making: Positioning a WAC Initiative to Bridge Academic Discourse and Studio Learning," Cary DiPietro, Susan Ferguson, and Roderick Grant describe how the shift from college to university curriculum at The Ontario College of Art and Design University (OCAD U) has produced tensions between cultures of making in the studio and the perceived incompatibility with academic discourse. While these tensions resonate differently within each disciplinary context, writing has occupied a central position within pedagogical debates at OCAD U, ranging from concern about the quality of student writing to fears about the encroachment of academic subjects upon studio-based education. This dissonance, however, affords opportunities to reevaluate what and how we learn in different pedagogical and disciplinary contexts and to recognize diverse forms of knowledge production within the academy. Studio education—which emphasizes creativity, process, and peer critique—productively destabilizes conceptions of writing as isolated academic discourse. Likewise, a writing pedagogy mobilized for

art and design education enables interdisciplinarity between academic and design practice, while, at the same time, fostering the codification of disciplinary knowledge in emergent academic discourses in art and design. This chapter takes up these questions within the context of a university-wide undergraduate Writing Across the Curriculum initiative that began in the fall of 2013 to address concerns about student writing and showcase its implementation in the Graphic Design program.

Tumblr is a microblogging website and social network where users can either create their own unique content—artwork, animated gifs, text posts, video, and audio—or “reblog” other users’ content. In 2014, Tumblr was the fastest growing social media platform among teen and twenty-something users. In large part, Tumblr appeals to this demographic because of its flexibility and customizability, features lacking in Facebook, Instagram, and other visually-based social media sites. Following in the footsteps of her Special Issue masterpiece, in **Chapter 9**, “Tumblr as a Visual Invention Heuristic,” Faith Kurtyka describes a curriculum, adaptable for both high school and college students, for harnessing Tumblr’s creative power for visual composition to help students articulate their ideas in writing. The author describes a college-level writing project whereby students created a Tumblr page of images, songs, videos, and quotes about leadership to develop a leadership theory in writing. This chapter should be beneficial to high school and college instructors looking for innovative approaches to multimodal assignments that build on students’ existing capacities for composing visually.

English instruction at the K-12 and college levels includes practice in multimodal communication and multiliteracies. However, college composition is distinct because it is grounded in rhetoric as a theoretical and pedagogical framework. In **Chapter 10**, “Visual Thinking Strategies in the Composition Classroom,” Summer Hess, Justin Young, and Heidi Arbogast demonstrate how Visual Thinking Strategies (VTS) methodology improves student success in the transition to college by providing a bridge from K-12 English Language Arts instruction, based on the Common Core State Standards, to instruction on visual and digital rhetoric commonly provided in college writing classrooms. VTS is a unique, research-based teaching method used by museums worldwide to facilitate conversations about carefully chosen visual images. Research suggests that regular exposure to VTS augments academic performance through the promotion of aesthetic and critical thinking skills, which can be transferred to non-art objects and other subjects, including writing (Housen, 2001). The idea of transfer in the K-12 classroom has been explored by Harvard University’s Graduate School of Education Project Zero and in secondary education through the Association of College and Research Libraries (ACRL) Visual Literacy Competency Standards. The authors discuss two pilot English 101 courses where VTS discussions were incorporated into the curriculum and used to prepare students to encounter and write about fine art and cultural artifacts from the Northwest Museum of Arts and Culture. They also connect

VTs to a framework of creativity strategies used “to reinforce the situational and iterative nature of composition” and to encourage students to revise their work, thereby improving what Special Issue authors Lee and Carpenter deem “quality, innovation, and/or rhetorical effectiveness” (Lee & Carpenter, 2015).

Long before WAC, WID, or interdisciplinary initiatives, Friedrich Schlegel observed that “in the works of the greatest poets there often breathes the spirit of a different art.” In dialogue form, Lindsay Illich and Iris Kumar in **Chapter 11**, “A Different Art: An Interdisciplinary Conversation between Lindsay Illich and Iris Kumar,” explore conceptual affinities in the fields of writing studies and visual arts. They make connections that could serve as starting points for integrating writing in visual arts classes and, reciprocally, how concepts in the visual arts may open up new ways of thinking about process, technique, and feedback for writing studies. The authors discuss the challenges of documenting process as technology changes, highlighting the material nature of composing, and the possibilities that documenting process could offer students in reflective assignments such as literacy narratives, writing assignment reflections, artist statements, and artist talks.

Medieval works exemplify arts integration. Later works, influenced by them, adapt this compositional feature. Both combine multiple arts—words, pictures, music, performance—into texts. Providing a perfectly fitting transition between this subsection and the next of our collection, in **Chapter 12**, “Crafting Medievalism in an Introductory Integrative Arts Course,” Sandy Feinstein demonstrates how hybrid characteristic of medievalism served the objectives of her honors Integrative Arts Course, namely, to increase student awareness of the following: the interplay among the arts over time; reinvention of the past through art; form and media of the visual and performative, audio and tactile, monumental and miniature; and the way materials and methods inform artistic creation. Students were to achieve these goals not only through assigned readings, but through their own hand-crafted and digital projects submitted with an “artist’s statement,” something Special Issue author Anicca Cox (2015; and this volume) argues acts as a central text in relationship to art-making practices. The course ultimately asked students to embody in their writing what they created with their hands and mini-pads. Everything produced was both performance and text, something enacted energetically by Special Issue authors Henry and Baker (2015). By making art—and writing about it—students explored relationships between the theoretical and applied, culture and forms of media, technology and handcrafting, written expression and artistic production, artistic vision and process, and how creativity informs craft and composition.

## Dance, Sing, and Act

Bodies write. Bodies dance. Bodies write about bodies that dance. In **Chapter 13**, “Dancing=Composing=Writing: Writing about Performing and Visual Arts

through Dance,” Molly E. Daniel makes her chapter do two things: (1) explore the ways the choreography process engages the body, thereby creating a foundation that can expand our approaches to writing (and teaching that writing) about the performing body because it is informed rhetorically, aesthetically, creatively, and materially, and (2) provide two potential assignments that apply this expansion. Daniel pursues the question: how can the choreography-process enhance approaches to writing-pedagogy about performing and visual arts? It is not, however, simply writing about dance but also what we can learn about writing through the composing process of dance (Cox, 2015, and this volume; Corbett, this volume; Foster, 2004; King, 2003; Lepecki 2004), and how that shapes the performance and the audience’s experiences. Although there has been scholarship on the composing body (Fleckenstein, 1999; George, 2012; Rifenburg & Allgood, 2015, and this volume), the complexity of the body has a tendency to become implicit in performance scholarship. A dancing body is central to both the process and performance. By better understanding the body within the context of a dance performance, we can develop a wider range of vocabulary through which to discuss it, write it, and teach it because embodied activity matters in dancing, composing, and writing.

In **Chapter 14**, “Let’s Dance! Warming-Up to All That Moves and Connects Our Writing-Centered Performances,” Steven J. Corbett writes from the point of view of a writing center director working in the performing arts (primarily dance) at the University of Washington, Seattle. The author surveys and critiques the metaphors writing center scholars have conceptualized in his quest toward an action-inspired, movement-oriented metaphor for WAC and WID, whether *cross-curricular* or, in the case of high-school and college writing center connections, *cross-institutional* (Hansen, Hartley, Jamsen, Levin, & Nichols-Besel, 2015, p. 140). Complimenting McCarroll’s (this volume) elaboration of choreographer Liz Lerman’s Critical Response Process, Corbett proceeds to narrate how he came to practically and experientially appreciate this connection while collaborating with professors, professionals, and students—at all levels—in dance. The author concludes with some implications of embracing this perennially fresh metaphor for the teaching, learning, and performing of writing in and across disciplines and institutions.

The mercurial field of dance emplaces a need for dance education to produce critically connected, integrated thinkers and movers. Coursework in dance education should bolster the critical thinking necessary for graduates to manage shifting challenges in beginning and sustaining diverse careers. Introducing students to fully integrated dance learning is an essential start. In **Chapter 15**, “Integrated Dance Learning: Critical Thinking for Embodied Minds,” Barbara Angeline and Jeff Friedman deconstruct the conceptual framework, critical learning goals, integrated coursework, and assessment for “Introduction to Dance Studies.” Often, dance curricula are divided into “academic” and “studio” work. The course merges scholarly and studio practices, establishing connections between choreographic

intent and decision-making, embodied practice, oral discussion, and analytic and evaluative writing. Students in the dance department complete this course in their first semester—prior to their first dance composition course—as one step in the curricular scaffold that creates thinking artists who successfully navigate the field. Activities—including reading, discussing, viewing, analyzing, writing, creating, reflecting and synthesizing dances and ideas about dance—are deconstructed as they relate to integrated dance learning. The Special Issue addressed the ways in which writing interacts with visual and performing arts to foster new possibilities in learning. The authors of this chapter on integrated dance learning reference, forward and expand on the conversations begun in that issue. This chapter highlights the importance of integrating watching, analyzing and embodying dance, with writing and speaking about dance, using the frameworks of multiple intelligences and critical thinking to ground dance students as critically embodied, thinking learners.

In **Chapter 16**, “Writer as Choreographer: Critical Response Process in the Writing Center,” Meredith McCarroll demonstrates how Choreographer Liz Lerman’s Critical Response Process offers a productive model for collaborative feedback in the writing center. In her innovative process, Lerman works to create offerings of feedback, always enabling the creator to decline feedback, but also encouraging the critic to categorize the feedback. Within the realm of choreography, after showing a piece of movement, critics follow a clearly outlined structure to provide feedback, including affirmation, questions from choreographer, and then suggestions for revision from the critics. A typical question follows the format, “I have a suggestion about music. Would you like to hear it?” The choreographer directs the conversation based around his or her needs and concerns rather than allowing the critic to state opinions in a threatening and unstructured format. Lerman’s methodology is especially effective, the author argues, in a peer tutoring relationship in the ways that it acknowledges the subjectivity of writing while encouraging a conversation around revision. Moving away from directive tutoring, which can silence a writer and place a tutor in a teacherly position (offering a compelling counterpoint to Corbett’s chapter in this volume), Lerman’s method depends upon and encourages strong guidance by the writer who determines the shape of the tutoring session.

Writing clearly and accurately about dance is a difficult skill for students enrolled in introductory dance appreciation courses, as they tend to write in generalities about what they see. In **Chapter 17**, “The Use of an Analytic Framework to Scaffold Student Writing in an Online Dance Course,” Matthew Henley, Rhonda Cinotto, and Jennifer Salk illustrate how the online course they offer, “Understanding Dance” has been successful in teaching novices how to navigate the complexity of dance in visual, textual, and embodied ways in order to develop thoughtful, articulate and specific writing. The course begins by using principles drawn from Laban Movement Analysis to compartmentalize students’ perceptions of choreography. Compartmentalization allows for more specific descriptions which can

be used as a foundation onto which more complex analyses, interpretations and evaluations can be scaffolded. Traditional viewing and writing assignments coincide with the conventional Bloom's taxonomy, moving students from knowing, through comprehending, to synthesizing. Embodied assignments subvert the taxonomy asking students first to synthesize course concepts by physicalizing them, then deconstructing their creative activity to comprehend the underlying skills and choices. The authors have found that approaching writing in dance from these multiple levels dramatically improves the clarity and accuracy of student writing. These methods have also become relevant in other face-to-face classes and have improved how they help students write about dance across the curriculum and in different educational formats.

As a performance educator, the author wants students to cultivate presence in the theatrical roles they pursue, whether that entails taking on the persona of self or other. Yet, as meaningful and enjoyable as it can be for students to don a performative mask on stage, they often struggle with writing about their experiences post-performance, translating embodiment through the written word with nuance. In **Chapter 18**, "Performative Writing as Training in the Performing Arts," Patrick Santoro describes an approach for getting students to meet their work on the page as fully and experientially as on the stage by implementing the process-oriented, body-centered pedagogy of performative writing. This chapter's goals are twofold: First, it discusses the practice of performative writing, calling upon performance studies practitioners and scholars to offer a definitional and conceptual understanding of its representational strategies. Second, it bridges the theoretical discussion of performative writing (echoing Loren Marquez's Special Issue article) by suggesting strategies students can employ to both think and write about their live performance work, whether or not an explicit discussion of performative writing takes place in the classroom. The author's intention is to engage educators (and students) at a pragmatic level, providing them with a pedagogy for garnering more critical, insightful, multidimensional, and inspired student responses from stage to page.

Rounding-out Part Two, Peter H. Khost and David Hyman in **Chapter 19**, "Where's that Confounded Bridge? Performance, Intratextuality, and Genre-Awareness Transfer," discuss how awareness of genre—which is now often regarded as an active phenomenon rather than inert entity—can be effectively improved through appropriate performative acts as well as more formalist-based conventional instruction. Performative approaches enact a proven strategy for promoting positive transfer called bridging, in which concepts and skills from practice with more familiar contexts are shown to be somehow analogous to those of relevant, less familiar contexts. Drawing on an analysis of the generic rhetorics of rock music as well as classical notions of mimesis and *kairos*, the authors provide explanations, examples, and materials from having introduced contemporary genre theory to varieties of postsecondary and secondary students and teachers through the analysis and the

vocal performance of popular musical texts. The dynamic value of furthering conversations between the performing arts and the interdisciplinary and cross-curricular concerns and approaches of WAC/WID has been attested to by several scholars, including Loren Marquez, whose Special Issue article “Dramatic Consequences: Integrating Rhetorical Performance across the Disciplines and Curriculum” explores how engagement with rhetorical dimensions of dramatic performance provides a transferable heuristic for reimagining cross-curricular pedagogies and objectives. This chapter proposes that the analysis and performance of popular musical texts proves equally relevant. In addition, the cross-generational appeal of popular music makes it an excellent vehicle for exploring ways to bridge the gap between secondary and postsecondary writing within and across majors and disciplines.